The
Cosmopolitan Corporation
PRESENTS
MARION DAVIES

IN
WHEN KNIGHTHOOD WAS IN FLOWER
A Cosmopolitan Production

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IN

"When Knighthood Was in Flower"

By Charles Major

Directed by Robert G. Vignola

THE CAST

Lyn Harding	as	Henry VIII
William Norris	"	Louis XII
Forrest Stanley	"	Charles Brandon
Pedro de Cordoba	"	Duke of Buckingham
Ernest Glendinning	"	Sir Edwin Caskoden
William H. Powell	"	Duke Francis
Arthur Forrest	"	Cardinal Wolsey
Macey Harlam	"	Duc de Longueville
Johnny Dooley	"	Will Sommers
William Kent	"	King's Tailor
Gustav von Seyffertitz	"	Grammont
Charles Gerrard	"	Sir Adam Judson
George Nash	"	An Adventurer
Arthur Donaldson	"	Sir Henry Brandon
Theresa Maxwell Conover	"	Queen Catherine
Flora Finch	"	A French Lady-in-Waiting
Ruth Shepley	"	Lady Jane Bolingbroke

and

MARION DAVIES as MARY TUDOR

MUSIC

1. Overture—Marion Davies March ..... Victor Herbert
2. Entire Musical Score specially composed by ..... Wm. Frederick Peters
3. When Knighthood Was In Flower, Waltz, played as overture to Part II ..... Composed by Victor Herbert

Photography by Ira H. Morgan and Harold Wenstrom

Still photography by Herman Zerrenner

Assistant Director, Phil Carle

Expert in Historical Armor, Frank Tinsley of the Metropolitan Museum of Art

Expert in Fencing ..... James Murray

All Costumes designed by Gretl Urban Thurlow

Miss Davies' Gowns executed by Giddings & Co.

Other costumes by Eaves Costume Co., Van Horn & Son, Shindhelm, etc.

The Making of a Masterpiece

"WHEN Knighthood Was in Flower," not only is it the most beautiful of film productions, but it cost more money to produce than any picture ever made. It was filmed in 160 working days, during which $1,221,491.20 was spent, which, when divided into working days of eight hours each, represented expenditures of $7,634.32 per day, or $954.29 per hour. Other preliminary and subsequent expenditures make the total cost of the production almost one and a half million dollars. The largest set ever constructed, covering over two city blocks, was used, and more than 3,000 actors, including 55 principals, appeared. The screen rights to Charles Major's famous production were obtained by Cosmopolitan Productions after many months of negotiations and the payment of a large sum of money to Julia Marlowe, who appeared in the original stage version, and to Mrs. Major, widow of the author. Once these rights, which many others had for years attempted to attain without avail were secured, work preliminary to filming "When Knighthood Was in Flower" began.

For six months agents of Cosmopolitan Productions engaged in research work in this country and Europe, obtaining historical data, properties, etc., necessary to making the picture accurate from every viewpoint. During this period Robert G. Vignola, engaged to direct the picture, started assembling the huge cast to support Miss Davies.

Joseph Urban, celebrated designer and creator of exquisite settings, began the work of recreating the period of King Henry VIII regardless of expense. At the same time Mrs. Gretl Thurlow, famous costume designer, assisted by Mrs. H. Wheeler, creator of gowns for Fifth Avenue modistes, designed the costumes. These were executed by Giddings & Co., of Fifth Avenue, New York, and, in addition, 340 costumes were imported from London.

While the making of the costumes progressed, the construction of the big scenes was started at three of the largest studios in New York. Everything in these settings was either a real antique of the period or a perfect reproduction.

Dr. Bashford Dean, authority on ancient armor and, curator of that department at the Metropolitan Museum of Art, obtained for the production many suits for both combat and ornamental purposes. From the collection of the former Emperor of Germany, he obtained the tilting armor, valued at $100,000.

Sir Joseph Duveen, P. W. French & Co., and other big dealers and private collectors aided in the collection of antique Gothic tapestries, some of them

valued as high as $125,000 each. These and other real art objects used in the production totaled more than $500,000 in value.

Cartier supplied antique jewelry and diamonds in old style settings, which could not be duplicated for $1,000,000, while priceless antique carved silverware from P. W. French & Co. was used in the banquet scenes.

In the scene showing the streets of Paris before Notre Dame, on the day when Princess Mary, as impersonated by Miss Davies, comes to wed the King of France, over 3,000 people and thirty-three horses appear. This scene alone cost $41,721.26 to construct, and, with its thirty-two separate buildings of old French style, occupied 28,800 square feet of floor space.

Another studio contained the duplicate of the great hall in Hampton Court, the historic palace built by Cardinal Wolsey and presented to the King. This setting was constructed in detail from the actual measurements and furnishings of the original, which is one of the relics of Tudor times still preserved in England.

The interior of Notre Dame where Princess Mary wedded Louis XII and was crowned Queen of France was recreated in all its stateliness at a third studio.

Similar faithfulness to historic detail was given the scenes showing the interior of the Tower of London; the ancient tavern at Bristol; and disreputable Billingsgate district of London, and the palace of the King of France.

In the duel scenes twenty trained swordsmen, under James Murray, fencing master of the New York Athletic Club and Columbia University, took part. In one of these, Miss Davies, garbed as a boy, displayed her skill with the small sword.

The direction of the huge army of actors was the greatest task that ever confronted a director. Both the telephone and telegraph were used in manoeuvering the actors. Mr. Vignola, with his principal assistant director, Phil Carle, and fifteen other aides, communicated his instructions from a central point to all parts of the huge sets by wire. When the noise in the settings was too loud to permit of the use of the telephone, the telegraph was called successfully into play.

In filming the picture 294,000 feet of negative stock were exposed, as many as fifteen cameramen working at a time, as was the case when the big Paris street scene was taken. To reduce the picture to its present length of 10,800 feet, or twelve 900 foot reels, six film editors worked five months.

Supporting Miss Davies, who as Princess Mary Tudor does the greatest work of her screen career, is a remarkable cast of leading lights of both the screen and legitimate stage.

Facts and Figures

THE three largest studios in New York were required over a period of 160 days at a cost of $1,221,491.20, or $7,634.32 per day, or $954.29 per hour, for the actual filming. Other expenses increased the total cost of the production to approximately $1,500,000.

Largest indoor set ever filmed was constructed, costing $41,721.26 to build, covering 28,800 square feet of floor space and containing 32 separate buildings.

The employment of more than 3,000 actors.

Great hall of Hampton Court palace, reproduced exactly as in the time of King Henry VIII of England.

Genuine Gothic tapestries valued at $230,000 were used.

Ancient Armor came from some of the most famous collections of Europe.

Antique jewelry and old silverware used worth many thousands of dollars.

3,000 costumes of the Tudor period costing more than $100,000 were worn. 3,123 people in a single scene. 55 principal characters, played by celebrated actors of stage and screen, comprising the greatest and highest salaried cast ever assembled, were employed. 33 cavalry horses—2 jumping off bridge, 30 feet high. 20 expert swordsmen engaged in the duel scenes. Stone bridge 90 feet long was especially constructed. Wedding dress of silver cloth, ermine and pearls, weighs 25 pounds.

Street of old Paris two city blocks long.

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PUSEY PRESS, N. Y. C.